WOULD REVEAL THE BUST LINES,

And Do Away with the Shapelessness of Present Modes.

Proposed Changes Shown in the New Spring Models From Paris-It Is Also Planned to Reduce the Size of the Sleeve-Bolero Still Reigns-Queer Ornaments of Cowns-Brown in New Shades Very Fashionable-The Taffeta Frock With Freshly Invented Trimmings-Beauties of Frocks Made Up in White Cloth.

A casual glance at the morning mail of a fashionable New York woman this month suggests a wide epistolary association with the aristocracy and, indeed, with the nobility. Imposing envelopes ornamented with handsome monograms or heraldio devices are as plentiful as blackberries in July and are calculated to give tone to any breakfast table. But, as a the 1830 and Louis adaptations; but these matter of fact, the impressive markings things are in the future, and the woman are only the trademarks of milliners, dress-

makers and their peers, and the flood of correspondence means only the season of

A majority of the spring models are really for exhibition and, though there

will be later developments and some of the

experimental modes will be rejected by the

ultra fastidious when the summer season

is fairly under way, the frocks and coats

and bats displayed now come with high

authority to back them and indicate very

clearly the general lines of the season's

To be sure, a number of the models de-

fine the modes of next year rather than the

popular ideas of this year. Certain Parisian

dressmakers always lead the way, are

always dropping a fashion just as the

main body of the fashionable world is

There is Paquin, for example. Two

years ago he was insisting upon the full

skirts which are triumphant now; and,

though he still gives approval to the full

skirt, his spring models point out possibili-

While all the modish world is going in

for loose swaying bodices, berthes, pelerines,

ness above a clinging shapely girdle, Pa-

quin is showing close fitting coats with

revers, closely draped bodices revealing

the lines of the bust, and sleeves that are

graceful yet close enough from shoulder

the elbow they may break into frills.

to elbow to outline the arm, though at

huge draped sleeves and general shapeless

ties of radical changes in bodice lines.

taking it up.

spring openings.

fashions.

Not all the Paquin models are of this ype, but the ideas are in evidence, and omen who aim not merely at being up to date but at being well ahead of the date, are paving serious attention to these straws which hint at a change in the current. Rumors of a very definite modification

in the present exaggerated sleeve are per

sistent, and much is said about the push-

ing of Directoire modes as a change from

who is content to be abreast of the wel

dressed majority and has no desire to set

the fashion may wear her voluminous sleeves and bodice draperies serenely

The street frocks in wool or silk are, for

the most part, distinctly coquettish, al-

though there are of course some severely

Among the three piece costumes the

bolero reigns despite the fact that Paquin

has grown cold toward it. There are long

coats, three-quarter coats, short basque

or fitted coats; but the bolero is repeated

over and over, and the variations upon it

It may be loose or fitted, short or long,

ornate or severe. It may be of the same

material as the skirt or of different material

in the same color. Frequently it is so cut

in connection with flowing sleeves that it

takes on the guise of a cape or pelerine;

but again, one finds it in military trigness

smart with braiding and buttons, defining

Capes and pelerines are often substituted

the figure and moderate in sleeve lines.

sleeve, yoke or bodice trimming.

methods of adapting the cape idea to the

street costumes, and at the same time rep-

through the coming summer.

plain tailor frocks.

are legion.

the points and rosettes of velvet, are set at the back of the girdle and on each side of the fronts. Flat rosettes called maccarons or cocardes are having much vogue this spring. They are made of velvet, silk or satin doubled and quilled flatly in snail shell fashion around a large button centre covered with the material or made of tipy soutache

One frock is made with the genuine

pelerine cut, running in a V to the girdle

in the back, finishing in two points in front

and with capes over the shoulders. A

fancy braid shot through with gold borders,

or dressmaker.

braid. Flat rosettes of valenciennes lace chiffon or mousseline frilled in several rows around a button centre covered with plain silk embroidered or hand painted, or around a button shaped centre made of closely shirred silk, are very charming upon dainty light frocks. Instead of being painted or embroidered, the centres for these lace maccarons may be covered with some of the exquisitely flowered silks, found at their best in the new ribbons.

Flat, round ornaments of braid are also much used, and are made by running fine soutache round and round upon a foundation. A variation is made by choosing a braid slightly wider, finer and with a thread of gold or contrasting color at its edges and sewing it round and round in the same snail shell fashion, but not flat. That is, the braid is set on its edge, making a rather deep ornament of flowerlike

But, to return to the sketches, from which

a mention of flat rosettes sent us wander-

ing, a frock in ecaille taffeta shows the typi-

cal cape bolero, its flowing sleeves reach-

ing to the depth of the bolero and slit up

the outside over undersleeves of lace.

The bolero proper falls loosely from the

shoulders in Chinese fashion and is trimmed

with maccarons of valenciennes dyed to a

A bodice of the silk has a V-shaped yoke

brown a shade lighter than the silk.

being suggestive of coolness.

darker browns, and the old-fashioned wall resents models not, like many of the imflower which has sprung into tremendous portations, too complicated in cut and devogue in Paris trims the brown hat charmsign to be reproduced by an ordinary tailor

The cape arrangement of bolero or blouse is sometimes upon the Capucine order.



upon some of the fussy taffeta wraps, the Capucine as a bodice trimming usually takes some such conventional form as tha shown in one of the sketches.

Here a costume of cloth has a flat capucine of heavy filet net appliqué with cloth, over which falls a narrow cape of silk, just a trifle lighter in shade than the cloth. Heavy

round décolletage well off the shoulder, or below a deep yoke giving this same effect. The berthe falls very deep over the arm, but runs up to a depth of a few inches or quite to the décolletage line in front. In the back it may slope up slightly in the

middle or may be round and deep. With this berthe, the Louis bodice, cut with a deep point at the bottom and set with little square Louis bows made of loops without ends, is particularly favored. These bows are set on in ladder fashion, one above another, up the middle of the front, and may be all of one size, or graduated from a comparatively large bow at the bust to a very small one at the bottom of the bodice.

A rather wide boufflones clasping the shoulders closely heads many of these berthes, but others are set on with a heading frill, a narrow ruching or a band of heavy lace.

Lace ruches made of narrow valenciennes and in cream, or dyed to match the frock material, assert themselves more and mere, after a temporary eclipse by the allconquaring bouilloné?.

The thin, supple ribbons are also much

iked for ruchings, and tulle or net ruchings are used even upon the silk frocks intended for morning wear, though they cannot be recommended as serviceable. One especially smart imported frock in black and white, or rather in white and black taffeta, is trimmed in narrow ruches of black tulle set on in rings.

Tiny bias frills of silk or sheer stuff not more than an inch or an inch and a half wide are used in the same manner as the narrow ruches and bouillonées, being set on in scrolls of all kinds. They head skirt

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makers show a fondness is two inch satin ribbon fluted and laid flat on the goods, with both edges caught down invisibly, so that the effect is that of a fluted band trimming. This fluted band, like the ribbon plaitings and ruchings, trims many of the dark voiles, ribbon and frock material

being in the same color. Upon the ubiquitous taffeta frock all of the trimmings just described have their innings, and flounces wide and narrow run rlot. Valeniennes edges are much in de-mand for the light hued taffetas, and the beautiful batiste embroideries trim silk

frocks as well as lingerie frocks. Often a taffeta skirt and one of the frivolous little taffeta coats in vogue are worn with a dainty blouse of all over batiste embroidery or of batiste trimmed in the embroidery and made beautiful by handwork; or perhaps the blouse of the costume is of some light lace, such as Chantilly, dyed to match the silk, but relieved near the throat with white or cream.

A costume of this description sketched for one of the small cuts, the material being a lilac taffeta. A shallow hip voke holds the fulness of the skirt at the top and the skirt bottom has seven narrow straight ruffles headed by a wide waving bouilon e.

The coat falls full and loose from a bouillonée which encircles the shoulders below a lace yoke. A narrow stole is edged with lace and lace frills show at all he edges of the coat.

Messaline, a new silk, is meeting with remarkable success, and is being pressed into service for everything from shirt waist frocks to the most elaborate of evening gowns. It is exquisite in quality, soft as crêpe de chine, yet with a more substantial body.

The surface has a slightly satiny lustre, and the grace and suppleness of the texture make this silk an ideal material for the puffings, shirrings, ruchings, flouncings, Ac., that pervade the season's modes. It has almost altogether superseded louisine, is a close rival of taffeta, and in evening colors has shown signs of elbowing Liberty satin, and even the favorite crepe aside.

In certain shades of brown, inessaline makes a most delightful street frock and the brown shirt waist costumes which have little of the shirtwaist severity about them, will doubtless be worn a great deal during the summer.

The blue and white, green and white. and white and black soft finish taffetas are, however, the material most popular for the silk shirt waist frock, and a great many women remain loyal to the foulard, which, though not so modish as it once was, is shown in charming colorings and designs and has a softness and grace which are lacking in even the softest of taffetas.

Warp woven shadow effects are feature of the new foulards and dots of all sizes enter into the designs. Among the fancy taffetas the small checks have first place, but dots are often sprinkled over the checked surface, and among the novel-



ties are white and black and white and blue taffetas, which have tiny dots scattered over a hairline check on a white ground,

with a moiré finish. Piping or the narrowest of soutache braid itrims the silk shirt waist frock that is not more elaborately trimmed with batiste embroidery or lace, and scalloped edges piped in white give cachet to some

of the models. A large dot embroidered in the centre of each scallop adds a touch of individuality at the cost of a very small amount of work. Another simple note of embroidery that adds to the attractions of some of the new models is a line of very arge French knots holding plaits in place wherever it is necessary that the plaits should be staved.

For example, a white wool frock has shallow plaited hip yoke, and instead of being stitched these plaits are held in place by heavy silk French knots in light blue, set quite close together. The knots appear again in the bolero yoke and sleeves

White cloth, white serge, white mohair, white canvas, white voile-all these white woollens are fashionable, and few white woollen materials combine beauty and service so successfully as the voiles and canyasses. They do not soil so readily as the old favorites, cloth and serge; they wear well, and they are softer and more graceful than white mohair, which adapts tself only to severe styles and needs careul tailoring.

White shantung is exceedingly modish, but is hard to find, and women console themselves with the natural and biscuit shades of this coarse, attractive material. Coat and skirt suits trimmed with heavy

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material and are worn with sheer blouses of batiste or mulle matching the shantung in tint.

The heavy white linens are made up in much the same fashion, and very often with a lace trimmed linen coat and skirt, an entire blouse of the lace strapped in linen is worn, or possibly skirt and blouse are of lace trimmed linen and the loose short coat is of the heavy lace trimmed with linen.

Of course there are simple tub frocks of linen, made with coat and skirt or in shirtwaist suit styles; and the linen étamine, which has a linen crispness and freshness, yet falls more gracefully and musses less readily than the smooth surface of crash linens, is a great favorite. It is offered not only in white, but in all the cool. light shades.

While the heavy linen laces are popular for use upon the linen stuffs and heavy filets and guipures enter into the trimming of some of the woollen frocks, the finer laces are undeniably having things very much their own way. Wide valencienness

much their own way. Wide Valenciellies
flounding and frills are used as they have
never been within the memory, of this
generation.

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lingerie materials, and Chantilly is called
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All of these laces are wonderfully imitated to-day, and while more real lace is sold and used than in any season within shades of this coarse, attractive material.

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filled in with pointed bands of lace and for the bolerq in a three piece costume Ecaille, which translated means shell but this occurs more frequently in frocks s the general name given to a new gamut of a somewhat dressy class than in the simple materials. of browns which includes all the tortoise pelerines and fichus, to which these lines street frock. Where the cape effect is shell shades. There seems no doubt that naturally lead. introduced upon the latter it is usually browns are to be greatly liked throughout accomplished by some arrangement of Many of the berthes upon the summer the summer, but care must be exercised frocks reach almost to the waist, but nothing to choose a shade not too yellow, for the allowed to interfere with the clinging The group of gowns in the large cut ruches, too, are used. yellow browns are undeniably far from illustrates clearly some of the most popular closeness that emphasizes the long shoulder

silk capes.

comparatively new, although kimono

lines for longer coats are an old story

Milliners are departing from tradition A style of berthe that appears to be and combining pink with many of the gaining favor rapidly is used with a low

perthes and yokes. Narrow lace insertion is set into sheer materials in these same arabesques and scrolls, but requires careful handling if the

effect is to be dainty. Small bouillonées put on in interlacing circles are attractive. tassels finish the points of both lace and and excellent results are obtained by bordering bouillonées on both sides by narrow The kimono bolero, with fronts crossing frills of lace slightly like the fronts of a kimono sacque,

flounces, border petticoat lines, and trim

The crossing fronts in one form or another are a distinct feature of the season's modes, and the surplice is firmly reinstated, though the deep round yoke and berthe still have their place and are more becoming to certain figures than the surplice lines and the capes,

> Some times the bouillonée ing frills outside the cords of its edges and the lace frills are set underneath these but this is a trifle clumsy in any save sheer

In this season of frills and flounces it is not astonishing to find pinking coming back into favor. Pinked ruffles are on some of the latest taffeta models and pinked

Narrow ribbon or silk finely plaited and set on flat like the old time knife plaiting, is among the revivals of old modes, and another trimming for which Parisian